

RADIO CITY MUSIC HALL



DE WARD
JONES

PICTORIAL





RADIO CITY MUSIC HALL is a human institution of and for the people. Its audience is democracy sitting in an opera chair, enjoying the luxury and glammers of a rich and free folk. It represents to its vast public a place of enjoyment and relaxation, a house of splendours, music, merriment, beauty and dance — where dreams come true for their hour in pageantry and drama on stage and screen.

To you, visiting the Music Hall, we extend our greetings, and hope that these pages will recall a few moments of happy experience.

W. Eyre

MANAGING DIRECTOR



The magnitude of the Music Hall's vast auditorium instantly amazes all beholders.

RADIO CITY MUSIC HALL

UNEQUALLED in the annals of the theatre, the Radio City Music Hall has become a world-renowned institution. Under the leadership of G. S. Eyssell, president and managing director, it has achieved a position in the realm of stage and screen enter-

tainment that is unique. In its fabulous setting, Rockefeller Center, New York, the great 6,200-seat playhouse is the world's largest theatre. It entertains an audience of more than 8,000,000 persons a year.

Here, on the world's largest screen, are shown outstanding film productions. Here the Music Hall Symphony Orchestra, one of America's finest musical organizations, may be heard. Here, too, are the world famous Rockettes, lovely precision dancers, and the brilliant Corps de Ballet, America's only resident ballet. And here, on the world's largest stage with its 60 foot-high, 100 foot-wide proscenium arch, its three giant hydraulic stage elevators, revolving stage, golden contour curtain, and the finest lighting and sound systems ever installed, the Music Hall presents spectacles which are the delight of its vast audiences.

(Right) Before going on stage for dress rehearsal, the Corps de Ballet, directed by Florence Rogge, rehearses in the Grand Foyer

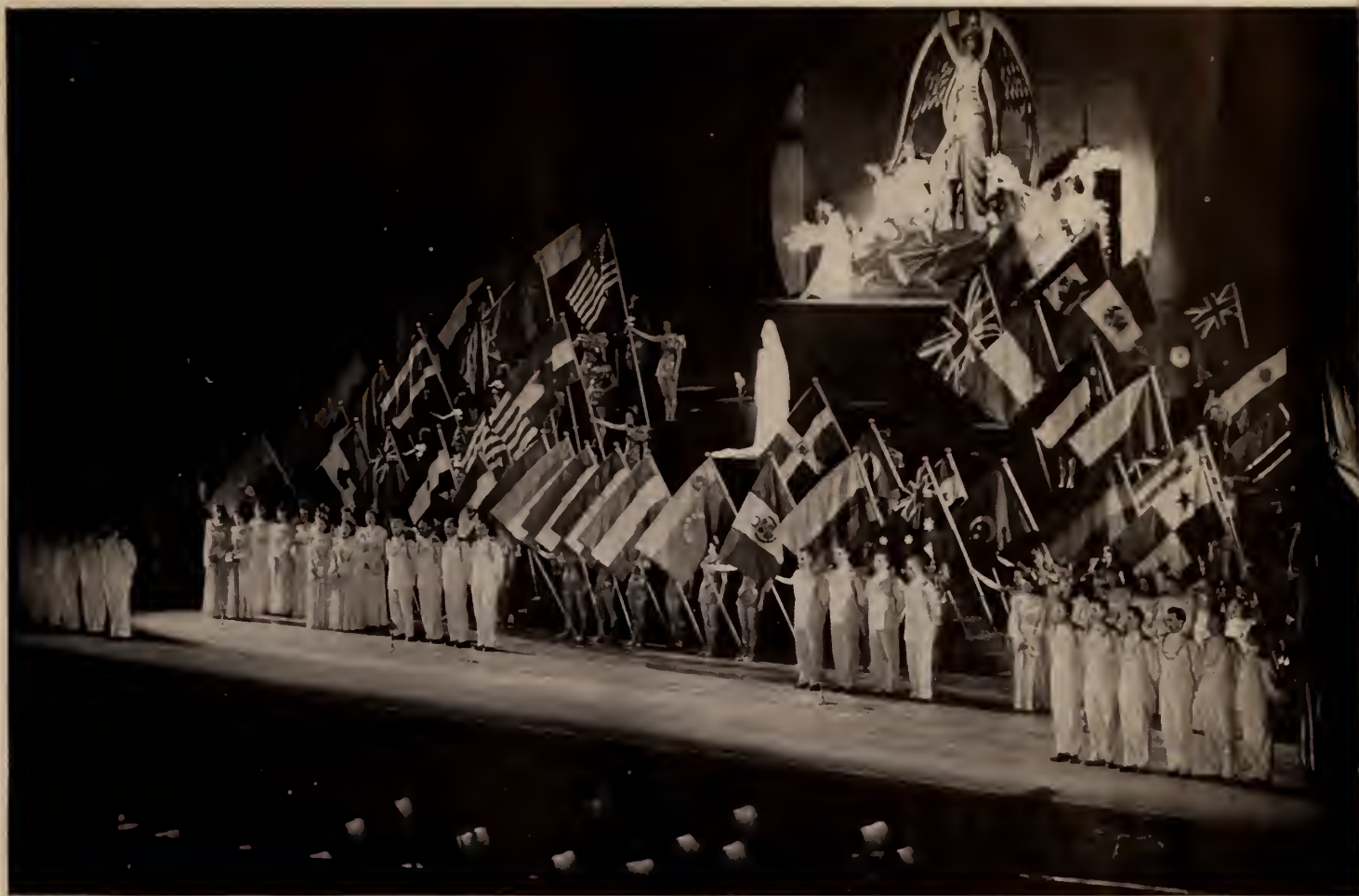




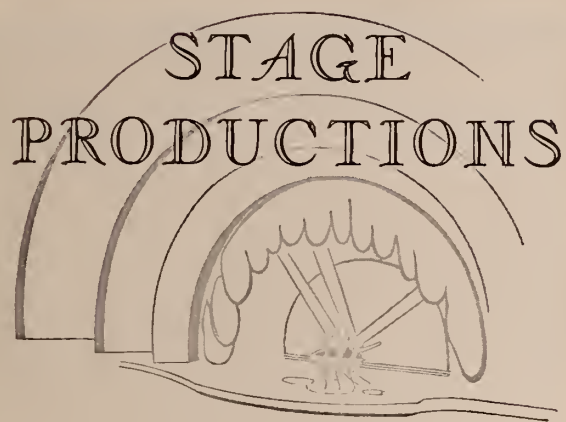
The Music Hall's far-famed cathedral pageant, "Glory of Easter."

A delightful "Dancing Class" scene enacted on stage by the Corps de Ballet.





A stirring pageant dedicated to the United Nations.



BRILLIANT PACEANTRY, lavish spectacle, delightful divertissements and captivating song and dance are welded together in productions on the great stage. Superb entertainment, acclaimed by millions who witness them, Music Hall stage presentations are produced under the direction of Leon Leonidoff, senior producer; Russell Markert, producer; and Florence Rogge, associate producer. As many as three hundred artists take part in these productions.



The Corps de Ballet in a dance tribute to Pavlova.



Producer Russell Markert, the troupe's director, shows a group of Rockettes steps for a new routine in one of the rehearsal halls backstage.



(Above) The glamorous Rockettes line up in the glow of Music Hall footlights. (Left) The girls rehearse on the theatre's landscaped recreation roof with Gene Snyder, Rockette co-director, and Emilia Sherman, captain.



ROCKETTES



INTERNATIONALLY RENOWNED, the Music Hall Rockettes stand alone in the American dance scene. On stage, in the famous precision line, there are 36 girls, but actually there are 46 dancers in the troupe, since there are always 10 girls on vacation.



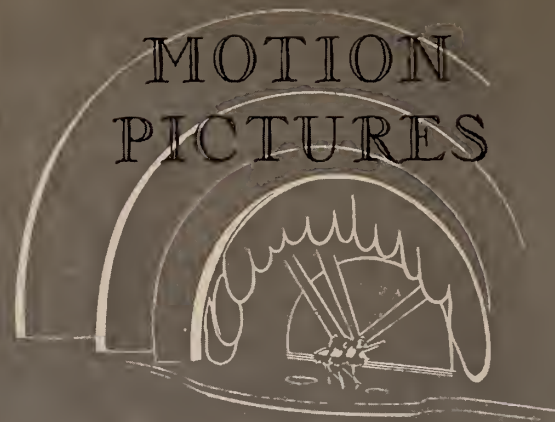
BALLET

THE MUSIC HALL CORPS DE BALLET, a distinguished dancing organization in the modern theatre and America's only permanent, resident ballet corps, brings to vast Music Hall audiences the art of ballet in all its phases, classic, modern and character. Under the direction of Associate Producer Florence Rogge, the 40 girls and outstanding dance soloists present such breath-takingly beautiful ballets as "The Romance of Giselle," Ravel's "La Valse" and "Bolero," the "Faust" ballet from Gounod's opera and countless exquisite, lively dance divertissements.



(Right) Charming ballerinas prepare for the stage in one of their backstage dressing rooms. (Below) The Corps de Ballet in an enchanting waltz interpretation.





THE MUSIC HALL'S screen entertainment matches that offered on the great stage. The phrase "A Music Hall Picture" has long been a hall-mark of quality. Here are scenes from some of its memorable screen attractions.

- (1) Linda Darnell, Ann Sothorn and Jeanne Crain in "A Letter to Three Wives."
- (2) June Allyson, Margaret O'Brien, Elizabeth Taylor and Janet Leigh in "Little Women."
- (3) Bing Crosby and Rhonda Fleming in "A Connecticut Yankee in King Arthur's Court."
- (4) Frank Morgan, June Allyson and James Stewart in "The Stratton Story."
- (5) Mervyn Johns, Spencer Tracy, Deborah Kerr and Ian Hunter in "Edward, My Son."
- (6) June Haver and Ray Bolger in "Look for the Silver Lining."





MUSIC



APPROPRIATE to its name, the Music Hall presents music in an important role on its programs. Largest permanent theatre orchestra, the Music Hall Symphony Orchestra, under the direction of the distinguished conductor, Alexander Smallens, takes a brilliant part in every production, as does the Music Hall Glee Club of 30 versatile male singers shown above with Kay Holley, associate director.

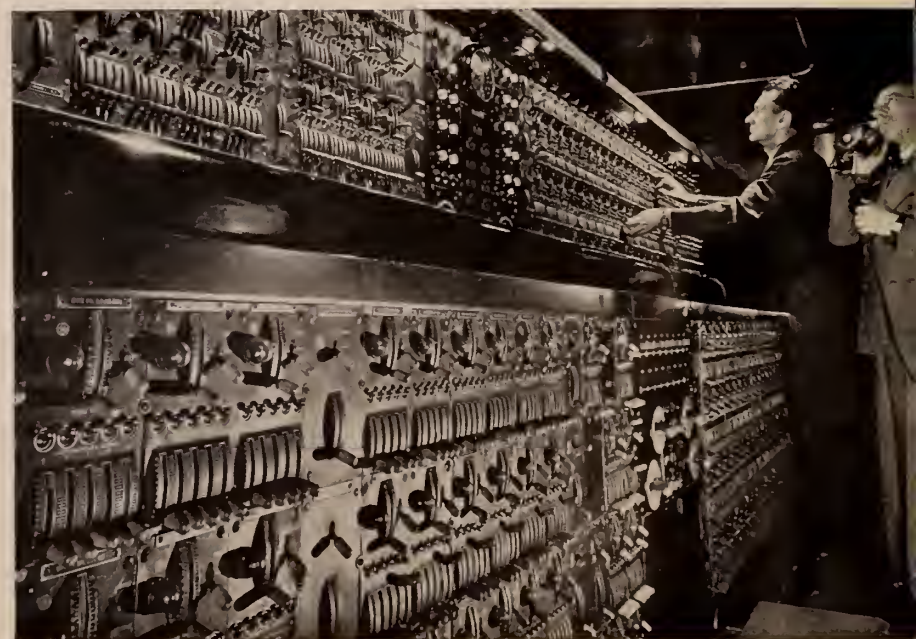




(Top) In the office of Managing Director G. S. Eyssell, production executives meet to plan a new stage spectacle. Left to right, they are: Leon Leonidoff, senior producer; Bruno Maine, art director; Mr. Eyssell; Alex-

ander Smallens, director of music; and Florence Rogge, director of the Corps de Ballet. (Below) Rockettes are fitted for a new stage presentation in the costume department backstage under Hattie Rogge's supervision.





BEHIND THE SCENES

TO ENTERTAIN its millions of patrons, the Music Hall's great company of skilled specialists in all phases of theatre art and operation are continuously engaged in a myriad of activities in rehearsal halls, studios and backstage workshops.

(Above, left) The Director of Service instructs ushers in their intensive course of training.

(Above, right) A spectacle in miniature is prepared and tried out by Art Director Bruno Maine and Senior Producer Leon Leonidoff on the theatre's working scale model of the Music Hall stage.

(Right, center) At dress rehearsal, the music librarian and the Rockettes' musical adviser and accompanist discuss a knotty problem in orchestration.

(Right, bottom) Light Director Eugene Braun supervises the operation of the Music Hall's unique light console with its 4,305 control handles.



THE MUSIC HALL FAMILY



WHILE ON the great stage hundreds of artists appear in a single Music Hall production, patrons may not be conscious of the vast and varied number of persons and talents engaged behind the scenes.

In all, the entire Music Hall family, headed by C. S. Eyssell, president, totals more than 600, and includes, besides the Rockettes, Corps de Ballet, Glee Club, Symphony Orchestra, and that efficient group of ushers and doormen which the public does see, a great staff of directors, designers, technicians, who though unseen by audiences, play a vital part in the Music Hall scene. Never before has there been assembled such a mighty group in a playhouse.

Seen above is a portion of this Music Hall family as artists and production staff meet after the first presentation of a new show.

EXECUTIVE STAFF

G. S. EYSELL
President, Radio City
Music Hall Corporation,
and Managing Director



R. V. DOWNING
Executive Vice-President
Radio City Music
Hall Corporation



LEON LEONIDOFF
Vice-President,
Radio City Music
Hall Corporation,
and
Senior Producer



RUSSELL MARKERT
Producer, and
Director of Rockettes



ALEXANDER SMALLENS
Director of Music



FLORENCE ROGGE
Associate Producer and
Ballet Director



GENE SNYDER
Co-Director
of Rockettes



FRED L. LYNCH
Director of Advertising
and Publicity



BRUNO MAINE
Art Director



J. F. DAILEY
Manager of Operations



HATTIE ROGGE
Director of Costume
Department



IRVING EVANS
Stage Manager



EUGENE BRAUN
Director of
Stage Lighting



EDWARD SERLIN
Press
Representative



JAMES GOULD
Treasurer



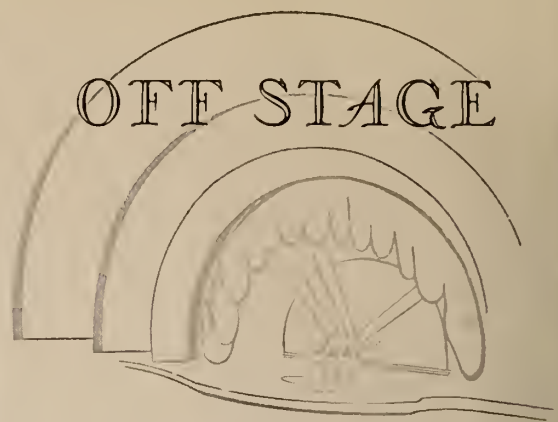
CHARLES R. HACKER
Administrative Assistant



ARTHUR CLARY
Box-Office
Treasurer



FRED A. CRUISE
Theatre Manager



As IDEALLY equipped for the comfort and well-being of its staff backstage as for its audiences "out front," the Music Hall has many facilities for the convenience and wholesome recreational activity of its great family. A backstage cafeteria, lounges, a landscaped sports roof, a dormitory where Rockettes and ballet girls may rest, preview rooms where artists can see the latest films, and a fully equipped hospital provide care, comfort and relaxation for the Music Hall company in its city within a city.

(Top) The company has its own backstage cafeteria.

(Left) Two pretty Rockettes play at quoits on the staff's roof playground.

(Bottom) Rockettes prepare for a round of paddle tennis atop the theatre.





PERSONALITIES



AMONG THE MILLIONS who make the Music Hall a mecca are celebrities from the world over. In addition to stars from Hollywood and the legitimate stage, notables in the realms of the arts and sciences, sports, finance, government and society make the Music Hall a "must" on New York visits. An opening night finds the theatre's First Mezzanine crowded with the renowned, and their signatures inscribed in the Music Hall's guest book make it a fabulous international "Who's Who" of famous personalities.

(Above, left) John Huston, Marlene Dietrich, Russell V. Downing, executive vice-president of the Music Hall, and Walter Huston, take part in ceremonies attending the annual awards of the New York Film Critics.

(Above, right) Charles Coburn signs the Music Hall guest book.

(Center, right) Gary Cooper visits the Rockettes backstage with Producer Russell Markert and exchanges autographs.

(Right) Greer Garson chats with Managing Director Eyssell and Senior Producer Leon Leonidoff at a reception for the star in the Music Hall studio apartment.



SHOWPLACE OF THE NATION

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